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**INTAGLIO** Christmas 1963

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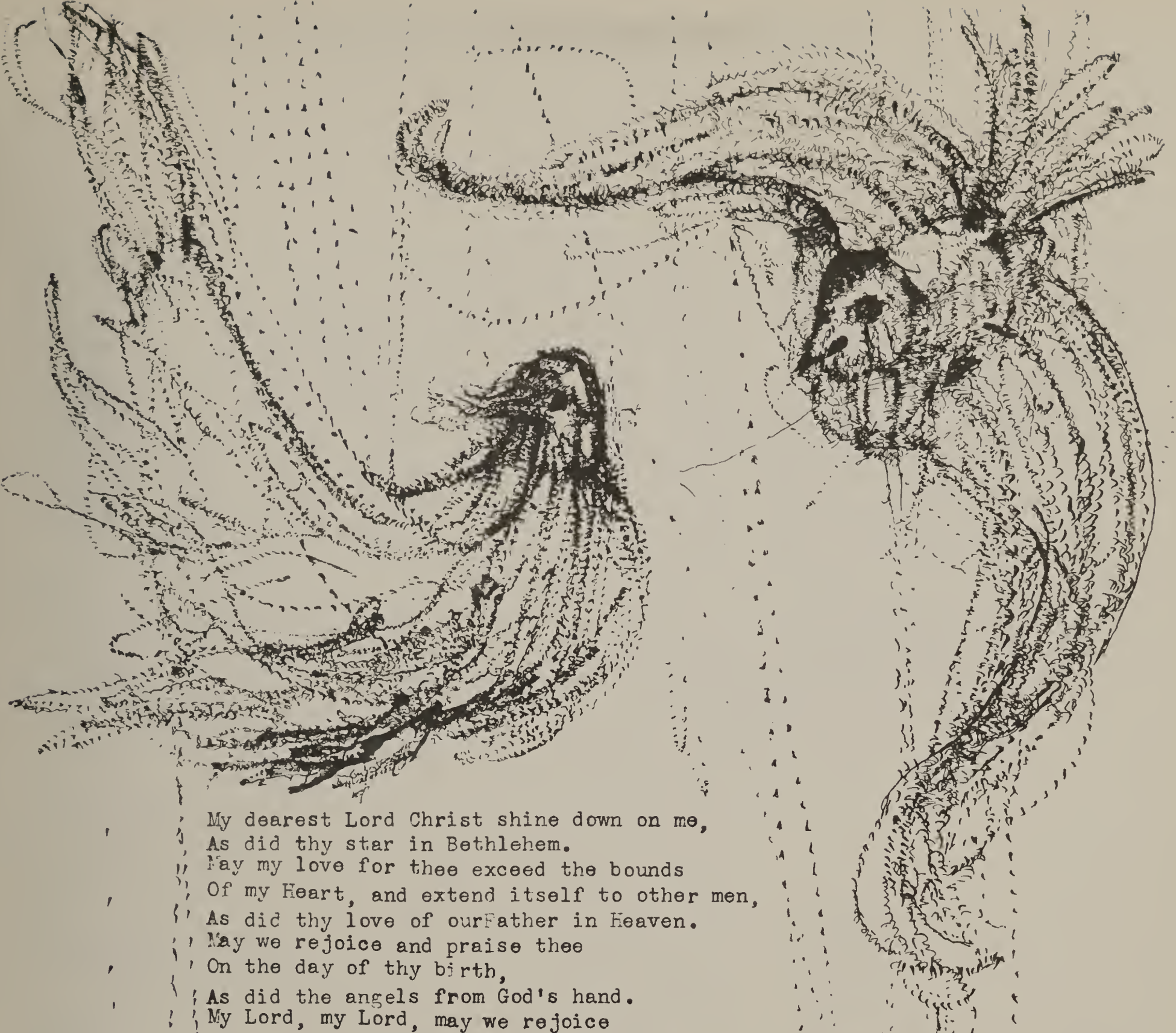
This Christmas issue of Intaglio  
is dedicated to the memory of our classmate

**Janet Austin**

who died November 8, 1963.

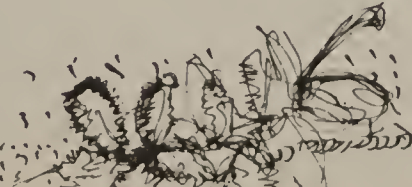
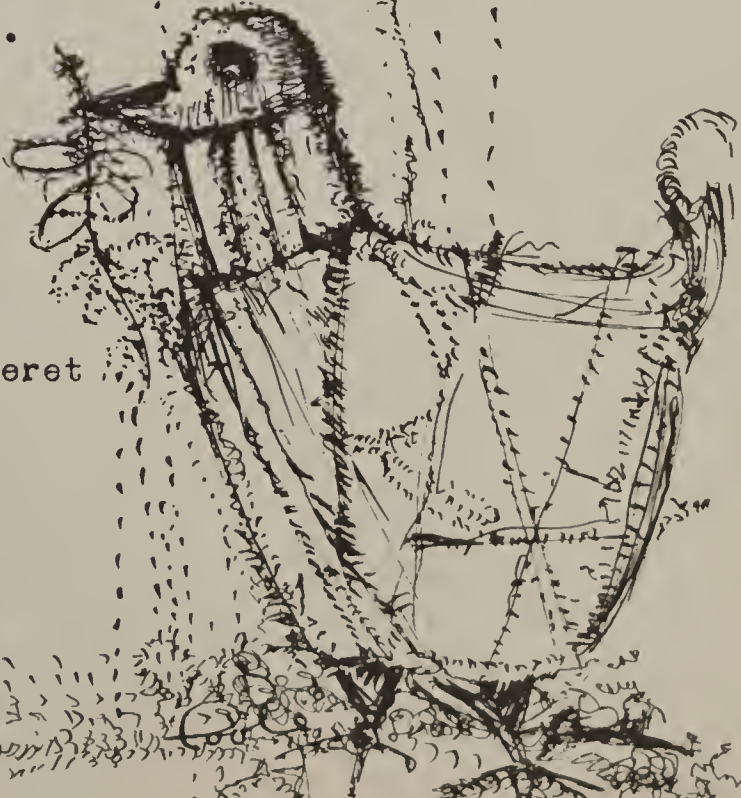
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My dearest Lord Christ shine down on me,  
As did thy star in Bethlehem.  
May my love for thee exceed the bounds  
Of my Heart, and extend itself to other men,  
As did thy love of our Father in Heaven.  
May we rejoice and praise thee  
On the day of thy birth,  
As did the angels from God's hand.  
My Lord, my Lord, may we rejoice  
In the glory of thy being, from this day on,  
And reflect from you your love to all,  
And live forever under your shining star.  
My prayer appeals to all mankind,  
Who tread the earth from day to day,  
On a never ending journey  
That has no meaning and has no love.  
To leave that wicked loveless road,  
As did the great Three Kings,  
As did thy being - from birth - to rest.

by Cynthia Sheret





# Andersen's A Match for Christmas



It was so terribly cold. Snow was falling on this Christmas Eve. A poor little girl was walking in the dark and gloomy streets with only a worn dress to keep her warm. Her naked feet were red and half frozen with cold. In her pocket she carried big matches, and she held one in her hand. But no one had bought any from her all day long, and now she was hungry and ever so cold.

Snowflakes fell on her pretty hair, which hung in long soft curls. Lights were shining from every window, and there was a most delicious air of roast turkey in the streets on this Christmas Eve.

In a corner formed by two houses, the little girl sat down and huddled her feet under her. She dared not go home, for she had sold no matches and had received not a single penny.

Her little hands were almost dead with cold. Oh, how much one small match might warm her! She scratched one against the wall....how it burned and sputtered! It blazed with such a strange glow! As she held it, she saw herself sitting under the biggest and most beautiful Christmas tree. Thousands of candles burned on green branches. The little girl reached both her hands towards them.

Then the match went out. But the Christmas lights rose higher until they were twinkling stars in the sky. One of these fell down, blazing a long line of fire.

"Now someone is dying!" thought the little girl. For her loving grandmother had told her that when a star fell down a soul went up to God. She struck another match against the wall, and this time her grandmother appeared in the circle of flame.

"Grandmother," she cried, "please take me with you. I know you will disappear when the match burns out." And quickly she struck a handful of matches to keep her grandmother with her.

In the blazing light, the dear grandmother lifted the little girl in her arms and together they soared in a halo of light and joy far above the earth where there was neither cold, nor hunger, nor pain---they were with God.

In the cold morning light the poor little girl sat there, huddled in the corner with rosy cheeks and smile on her face---dead...frozen to death with only the ends of burnt-out matches in her hand.





## John Fitzgerald Kennedy

John Fitzgerald Kennedy, the personification of American ideals of freedom, equality and progress in peace, was bodily destroyed on November 22, 1963. Yes, 1963. A year of hate, violence, and international tragedy. How could a man so knowing, so sympathetic, so vital be taken from us? Why should he be allowed to die now, today when he is so desperately needed? The most disturbing thought is that men as meaningless, as despairingly wrong as was the killer should be arrogantly, blusteringly alive.

To conjure methods of punishment is useless. This brutal assassination was not the work of one hateful man; it was the result of the contempt of many...the blind, irrational hatred on the faces of some Americans, the venomous outbursts spat from mouths and minds numbly poisoned with invidious lies. The constructive solution is self-admonition and a ruthless re-evaluation of your own reason for existence. Could you fight for an important American concept that is being beleaguered? Could you be a martyr for a principle that is being crushed into oblivion?

John Kennedy, the man, is dead. No longer will a lovely Jacqueline glow with pride when he speaks; no more will he smile adoringly at an affectionate Caroline or laugh with a mischievous "John-John". They and we are alone. This American man, this sympathetic president, this revered statesman, this instigator of rightful pride and honest patriotism was abhorrently martyred.

Just how important do you think you are?

Polly McGrory



# Editorial

## Intaglio Report on Smoking and Health

The United States Public Health Service's long-awaited report on smoking and health is expected to be released before the end of the year.

Intaglio has also been making a survey on smoking and health which we suspect will anticipate the Health Service's findings because reports have come from a number of countries, including England, Italy, and Denmark, and there seems to be a growing unanimity of opinion.

THE INTAGLIO REPORT ON SMOKING AND HEALTH:

The Italian government in 1962 declared all tobacco advertising illegal.

The English government forbids cigarette advertising on radio and TV before 8 p.m.

On November 2, 1963 the U.S. Surgeon General, Dr. Luther L. Terry, said that he was quitting smoking cigarettes after twenty-five years.

On September 30, 1963 the Student Council at Springfield College passed a motion to ban the sale of cigarettes on the campus.

The American Cancer Society has declared that smoking is the major cause of lung cancer.

Lung cancer, which is fatal 95% of the time, causes by far the largest number of cancer deaths among men. Ten times as many smokers as nonsmokers die of lung cancer.

The American Heart Association reported in 1960 that evidence was strong that cigarette smoking contributed to or accelerated the development of coronary heart disease, the leading cause of death in the United States.

Three American insurance companies began offering nonsmokers better rates within the past year.

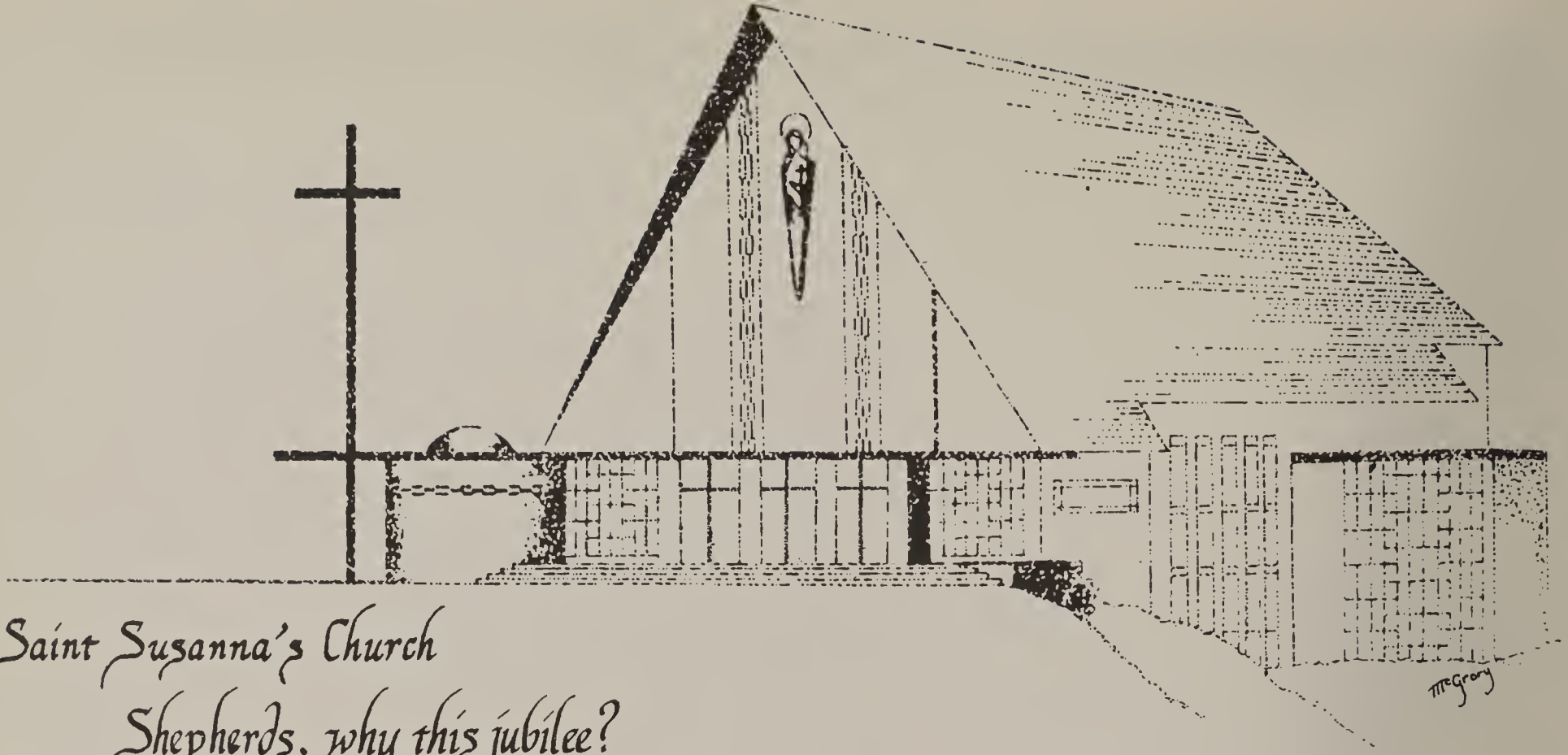
In June, 1963, the Florida Supreme Court handed down an opinion that the manufacturer and distributor of cigarettes could be held liable in a death from lung cancer.

Last year the people of the United States broke all records by smoking an estimated 500 billion cigarettes - enough for each male and female over 15 to light up 11 times a day. The most important factor is believed to be the young teenage smoker who sometimes becomes a regular smoker as early as 8 or 9 years of age, as was revealed by a survey made at Newton High School. At Newton it was found that a quarter of the boys and a third of the girls smoked in grades seven through twelve, and among the seniors 45.4% of the boys and 54.7% of the girls smoke.

The cigarette salesman on T.V. offers you "the satisfaction you deserve." You deserve better.

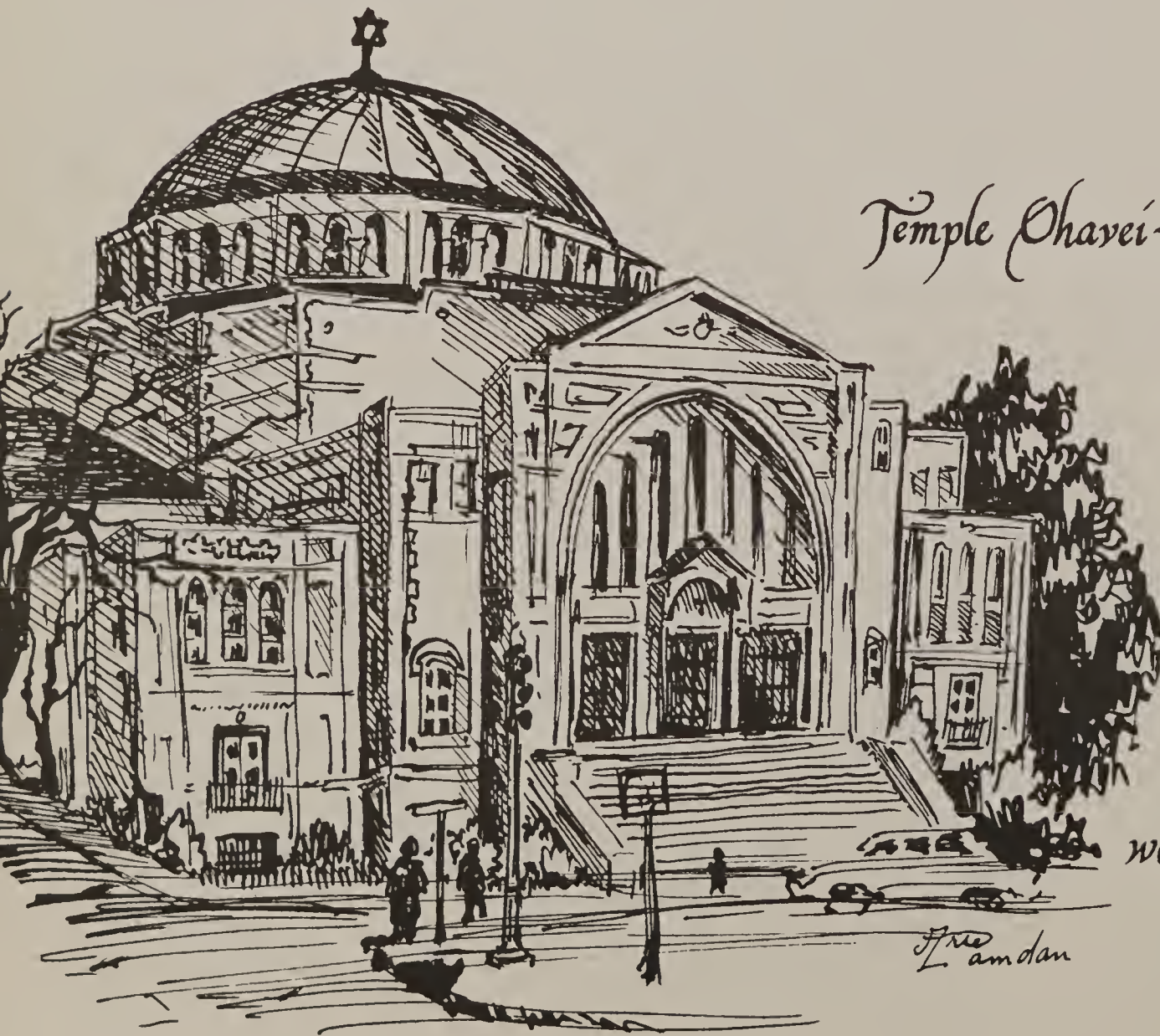
Clifford Wrigley





# *Saint Susanna's Church*

*Shepherds, why this jubilee?  
Come, adore on bended knee  
The Infant Christ, the newborn King!*



# *Temple Ohavei-Shalom, Brookline*

*We kindle these lights  
for the miracles, the  
deliverances, and the  
wonders which Thou didst work...*





Demar

*Greek Orthodox Church  
of the Annunciation*

*For by this,  
they who worshiped the stars  
were, by a star, taught to worship Thee*

*Trinity Church, Boston*

*Yet in thy dark streets shineth  
The everlasting Light...*



Waigley



I

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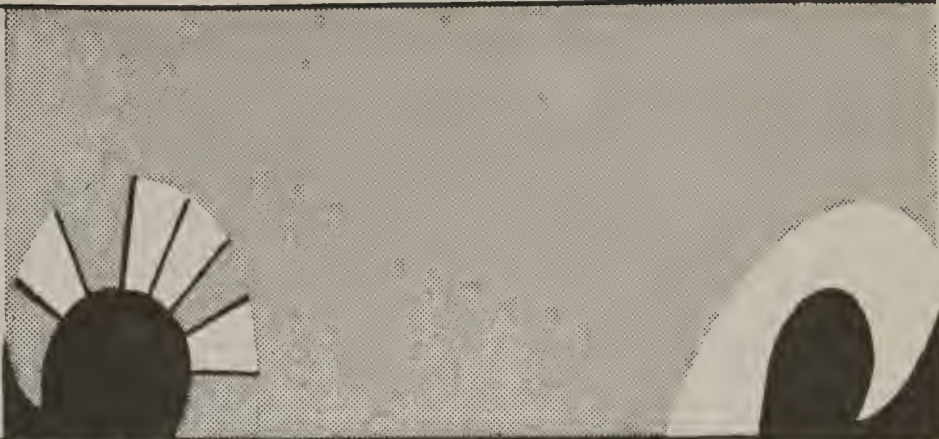
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# The Art Market

## Robert Douglas Hunter

interviewed by Bruce Childs

Have you ever tired of the many still-life set-ups in the surrounding studios? Do you wish that a table covered with jugs, driftwood, cubes and cones would inspire you as never before? Try taking a stroll to the Guild of Boston Artists or to the Grand Central Art Galleries where one may admire masterly still-life paintings executed by a Boston-New York painter. Bostonians wish to claim him because Boston is his birthplace and studio location. Of course I speak of Robert Douglas Hunter, a familiar artist on the Boston scene.

A warm welcome from the artist began a memorable interview. I was overwhelmed by the meticulous order and cleanliness of the Fenway Studio. Shiny copper and brass utensils hung all about, reflecting the last effects of daylight. The warm glow of the academic atmosphere was barely invaded by the contrasting noise of the "New Boston" construction coming from across the street.

"This interview is a healthy thing." Mr. Hunter stated as he painted in the fading light which penetrated the huge studio windows.

His advice to art students was to the point and meaningful. "The art student should have a system", he said. "He should avoid wasting time. It seems to me that there is a lack of commitment in many students. They should be spending time to develop tremendous self-discipline---in living as well as in their studies."

Mr. Hunter feels that development of a strong character and a zest for intellectual pursuit, are essential to the successful art student.

Is it fashionable to be a realistic or naturalistic painter? Mr. Hunter believes that the student asks this question of himself and fellow students. "Sincerity is fundamental," the artist said. Concerning his own desire for still-life painting he said, "There is infinite freedom in design combinations of objects---a limitless designing of color and shape relationship. My work reflects a classic point of view in order and organization which speaks of beauty."





Mr. Hunter claims that still-life painting presents "a limited world that is limitless."

In his travels about the United States and Europe Mr. Hunter observes signs of students beginning to re-evaluate nineteenth century painting. "There is a reawakening of instinctive demands, such as being able to render a little of the seen world," he said. He notices a yearning for statement of truth through a re-assessment of realism and naturalism.

The serious painting student must expect to further his development from five to six years after graduation. During this period the student will become familiar with marketing methods.

A showing of Hunter's work, now in the planning stages, is to be held at the Grand Central Art Galleries in November, 1964. The artist paints portraits and still-life consistently. He takes one night a week off to teach at Vesper George.

Robert Hunter summed up his personal feeling by stating, "I strive for serenity and personal satisfaction."

He added, "I enjoy modest success."

## Gyorgy Kepes

interviewed by Judith Kazunas

"An artist must be honest," is a brief, simple statement, and at first glance one that does not appear to be unusually profound. Yet, in the opinion of Gyorgy Kepes, Professor of Visual Design at the Massachusetts Institute of Technology, this thought is the one above all others to be carefully considered by all young artists and ultimately adopted as the basic philosophy behind all artistic endeavor.

At this time, when so many of us are concerned regarding the rewards we shall reap from our years of study in the field of art, we find through an interview with this widely known painter and designer that success today still depends primarily upon the upholding of certain ageless standards. These are basically to express oneself honestly through the best quality of work that one can develop, and to develop the ability to "get along" with people and to communicate with society.

Professor Kepes, author of two notable books on the visual arts, Language of Vision, (1944), and The New Landscape, (1956) has held his position at M.I.T. since 1946. A





native of Hungary, he has worked primarily in films, stage and exhibition design. He is mainly concerned with investigation and experimental work in the area of visual communication. As the titles of his books suggest, he is a disciple of Moholy-Nagy.

We began our interview by asking Mr. Kepes if he felt that vision is a more powerful means of communication than that of the other arts.

Mr. Kepes replied that he feels that this question posed a generalization that could not be answered without qualification. He feels that all means of communication are powerful and that the determination of which one is used depends upon what one wishes to say.

We continued the interview by asking Professor Kepes to discuss what he feels are some financially practical careers for art students. We also asked, specifically, if he feels it is valid for a fine arts major to go into teaching.

Mr. Kepes said that to teach implies that one has a certain contribution to make in a specific area of life, a certain knowledge to impart, and that cognizance of educational methods. He started teaching because he felt that there was a need for the dissemination of more consistent and logical information concerning painting and other forms of art. He was interested in understanding problems of vision; one reason he taught was to satisfy his own curiosities in this area. He feels that there are many opportunities now for fascinating careers in the motion picture industry, photography, advertising, and exhibition design.

We then asked Mr. Kepes what qualities he feels one must have to succeed in the art field.

His reply was this: "one must have a gift or talent, honesty, a strong fighting spirit, and the ability to "impress" people."

We went on to ask the thoughtful man across the cluttered desk if he thought the education of an artist should contain more liberal courses, more technical courses, or a balance of each.

Mr. Kepes said that it depends upon how the education is done. He explained that many people need to be oriented to society and the occult cultures. "Survey," and other types of superficial courses are ridiculous, for the student must be guided to find his own personal need, and be inspired in the direction of fulfilling this need. Depending upon the individual, some persons will become craftsmen without a background in the humanities; others will not. But generally speaking, schools must have great teachers in the



humanities, as well as superior vocational instruction; for both are vital.

We asked Mr. Kepes what he thinks of "pop art" and other trends in art today. We also asked him to name one or two of the people he considers truly great contemporary artists. His reply to this was that "pop art" is a violent reaction to all that was "fake" in abstract expressionism. He did not say whether or not he considered it valid.

Professor Kepes remarked that he feels that two of today's greatest artists are deKooning and Pollock.

Our last inquiry of Mr. Kepes was to find out what advice he has for art students concerning their work and their future.

His reply was this: "An artist must be honest. Art is not a substitute for an un-lived part of life. You must feel a deep need to do this. That is, paint, sculpt, or whatever. Dishonesty in this field will bring misery to yourself and others."



## Xavier Gonzales

interviewed by Nancy Sheehan

The colorful personality and sharp insight of Xavier Gonzalez combine extremely well with his creative abilities. His thoughts on painting and his comments on the artistic are worthy of study. Because I have been so fortunate as to know him on a personal level, I was asked by the Intaglio to share some of the things I have learned.

I value Xavier Gonzalez above all other artists, because he is very good and because he is exceptionally honest. "To paint," he has said, "is to think in terms of symbols. Painting is a continuous repetition of an act of assertion and humility--assertion in the faith of our discoveries and humility in our willingness to listen to the shifting voices of events that mold our direction."

He strongly believes in constant hard work and unmitigated devotion to his profession. I have discussed the problems of painting with him on several occasions, and at such times, I have managed to glean some interesting advice. Personal belief in one's work is a prime requisite. Though he believes in maintaining an open mind, Mr. Gonzalez advocates avowal of principles in the face of opposition. "Do not change your work to please public opinion," he advises. "Rather, find an objective and pursue it relentlessly."



It is important to understand fully what you are doing; once you have conceived an idea, evaluate its importance. Only after a long and careful consideration is one justified in reaching a conclusion.

Mr. Gonzalez warns everyone who aspires to serious painting with the cryptic message: "No seagulls!" That is, do not employ the trite in an abortive attempt to save a painting. A painting should be strong, personal and capable of standing alone without the comforting props which endear paintings to little old grandmothers.

Progress is the life-blood of painting; conversely, nothing destroys a painter more than resting on his laurels. Mr. Gonzalez has himself explored many different areas including realism, abstract expressionism and surrealism. The most striking quality of his work is its refreshing uniqueness. His thinking and his techniques are always very advanced for the time. Public opinion, so-called stylistic schools, and band wagons make no impression on his work which instead reveals stronger inner convictions.

Mr. Gonzalez doesn't spend long hours evolving or discussing his philosophy of art, simply because he is too occupied with his work. He possesses a philosophy, but having once stated his position in his book Notes On Painting, he finds no reason to reiterate it. He and we are content to see it expressed on canvas.

For the young artist there is no better example of craftsmanship or a professional approach to art than that of Xavier Gonzalez. He has dedicated his whole being to the creative and has attained that rare type of artistic success--unfailing.

## Newbury Street

Galleries provide the meeting place for artist and layman; therefore, it is important that the artist consider carefully the impression generated by the gallery he chooses. To emphasize the value of selecting the best gallery for one's work, we visited several galleries on Newbury Street. Our findings were not at all what we had expected.

Gallery owners are a distinct breed who operate under unique methods unknown to other businessmen. They, as a group, are more opinionated than any other people except artists. However, the fact that their opinions fail to coincide with each other makes a topical survey extremely involved.



At the Guild of Boston Artists, a highly conservative gallery with approximately seventy-five participating members, we encountered a lively little woman who gave us "the real picture" of Boston's art. After extolling the virtues of photographic realism and assuring us of its extreme popularity, she gave us her views on the other galleries. "Don't believe everything you hear," she cautioned. "Unfortunately, everyone isn't particularly honest, and will give you a line to get publicity. I wish it weren't so," she sighed, "but it is." Nodding diplomatically, we thanked her for her concern and quickly departed.

Several rain-filled minutes later we approached Mr. Robert Campbell at the Shore Gallery. "We only hang good art here," he announced, "very little non-objective!" Though he hotly denied favoring any one particular style, the gallery looked as if a semi-abstract seascape show was in progress. "I don't believe in double-jury shows," he continued. "You know, one for realism and one for abstractions. Art is either good or bad, and anybody can tell the difference--even you!" As we hadn't come to engage in verbal warfare, we discreetly took our leave without trying to discover what double-jury shows had to do with his gallery.

Spotting a David Berger painting in the window of the Weeden Gallery, we plunged resolutely back into the project. Inside, we felt as though we had walked into a faculty show. A delightful, enthusiastic woman effervesced in our direction with a cheery greeting. By this time we had decided to take refuge in anonymity, so with studied nonchalance we queried, "What do most people think of this stuff?" "Oh, everyone who comes in has a good word for it. Say, would you mind helping me change this lightbulb?" As we swapped bulbs, she exclaimed about the "lovely work" and the "lovely people" who came to the gallery. We could not ignore the fact that none of the people interviewed even mentioned whether the paintings were selling.

Later, hurrying toward the subway, we sighed and contemplated the jumble of conflicting statements we had heard and realized that we had no brilliant conclusions to offer.

by Nancy Sheehan

In the next issue of Intaglio the subject of the ART MARKET will be the field of ceramic art.



# 90th Anniversary Concert

On November 15th, the first of a series of occasions celebrating the ninetieth anniversary of the founding of this college was held in the auditorium before a capacity audience.

The series is being sponsored by the college and its alumni and student associations.

Throughout that Friday, November 15, the auditorium's usual heavy silence was beautifully broken by the sensitive expression of pianist D. Thomas Hardison. A slight sandy-haired young man clad casually in a sweater and chinos, Hardison's superb playing belied his nonchalance. The truant students, as well as the subsequent evening's audience, were enraptured by the marvelous range and luxuriance of Hardison's playing. The "Partita" by Bach was beautifully interpreted with a flawlessly intricate technique, despite its incomprehensible complexity. In the Beethoven "Sonata" Hardison produced one of those rare musical moments when the listener's heart actually swells with the honesty of the music's rising and communicative emotion. The Schumann "Fantasiestucke" was awesome in its majesty of tone and mood, and was appropriately followed by the "Corelli Theme Variations" by Rachmaninoff. This romantic piece, with its straining theme and skillful musical deviations, was exquisitely interpreted with an obvious technical flexibility. The high point of the evening was the playing of "Six Bulgarian Dances" by Bartok. The joyous, spontaneous spirit of these flashing melodies and varied, exciting rhythms caught and held the audience even until Hardison's last note and triumphant grin. The applause induced an encore. a haunting, misty impressionist piece by Debussy. For a brief moment afterward, Mr. Hardison stepped from behind the stage door, and I immediately went to him to shake hands and bestow my congratulations for a most successful concert and personal demonstration.

Polly McGrory

## Art School Associates Inc.

Patronize your college store. Profits of Art School Associates are returned to the students in the form of scholarships and the purchase of new equipment.

Regular student discounts are 12% and 15% for purchases over \$5.00.

In addition to these savings there will be numerous sales during the year.

For your convenience you are invited to open a personal account with a minimum deposit of \$15.00.

Business hours:

8:30 a. m. - 8:55 a. m.

11:45 a. m. - 12:15 p. m.

3:00 p. m. - 3:45 p. m.



# Basketball



As this issue of the Intaglio was going to press, the Mass. College of Art basketball team had just lost its opening game to Cambridge Junior College.

With the exception of an enthusiastic group of cheerleaders and a handful of faithful fans, team support was at a new low ebb. The Cambridge cheering section far outnumbered the Mass. Art cheering section as the Cambridge quintet pounded its way to victory.

This year's team, under the sincere and able guidance of Coach Alf Braconier, consists of seniors Kerry Brown and Paul DeCoste, juniors George Shaw and Dave Pimentel, sophomores Bill Zych, Warren Goldberg, Charlie Sorrento (captain) and Rick Leonard, and freshmen Bob Ewing, Eddie Gaudet and Ronnie Costa.

It is hoped that as the season goes on, both the faculty and the student body will give the team the support and encouragement it deserves.

written and illustrated by Kerry Brown

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## B & R DELI, INC.

FAMOUS FOR ROAST BEEF    Brookline    &    Longwood    Avenues

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### —INVITATION

We cordially invite you to visit our Gallery. 7 Arts is currently displaying some work of young, aspiring artists. Our Gallery is always interested in new painters, potters, sculptors, and printmakers. Gallery hours: 10 to 5 daily.. Wednesday 'til 9:00 p.m.



*Holiday Greetings*

**7/ARTS** *Gallery*  
Boston

118a newbury street

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# Intaglio

## Christmas 1963

published four times  
a year by the students  
of Massachusetts  
College of Art

### Staff:

EDITOR: Clifford Wrigley

ASSISTANT EDITOR,

CHRISTMAS EDITION: Elizabeth Fouratt

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LAYOUT: David Porter, Michael Giovanniello,  
Dorothy MacNeill

ASSOCIATE EDITORS: Kerry Brown, Polly McGrory

FEATURE EDITOR: Nancy Sheehan

ADVERTISING ART DIRECTOR: Jonathan Rickard

COVER PRODUCTION: Charles DiMascola

FACULTY ADVISER: John Butler

**Cover Design:** by Charles DiMascola. The scene depicts a Polish Christmas Eve ceremony.

**Season's Greetings Design:** by Phyllis Gowen

**Calendar Design:** by Philip Parisi

The design motifs on the calendar are based on ancient calligraphic symbols which represent the four seasons of the year, and convey the feelings of the human spirit during these periods.



Winter Spring Summer Autumn

### Wanted: Advertising Salesmen

The Student Association budget allows \$525.00 a year for the publication of a school magazine. This allows \$131.25 for each of the four issues of Intaglio. Each issue costs about \$230.00 to produce. Therefore, close to \$100.00 must be raised through advertisements before each issue of the magazine can be published.

However, no one wants to sell ads for us, and we need volunteers if we are to get our final two issues to the printer.

We are most grateful to the advertisers in this and in our first issue. Please take especial notice of them.

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at the Corner of Longwood and Brookline Ave.





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